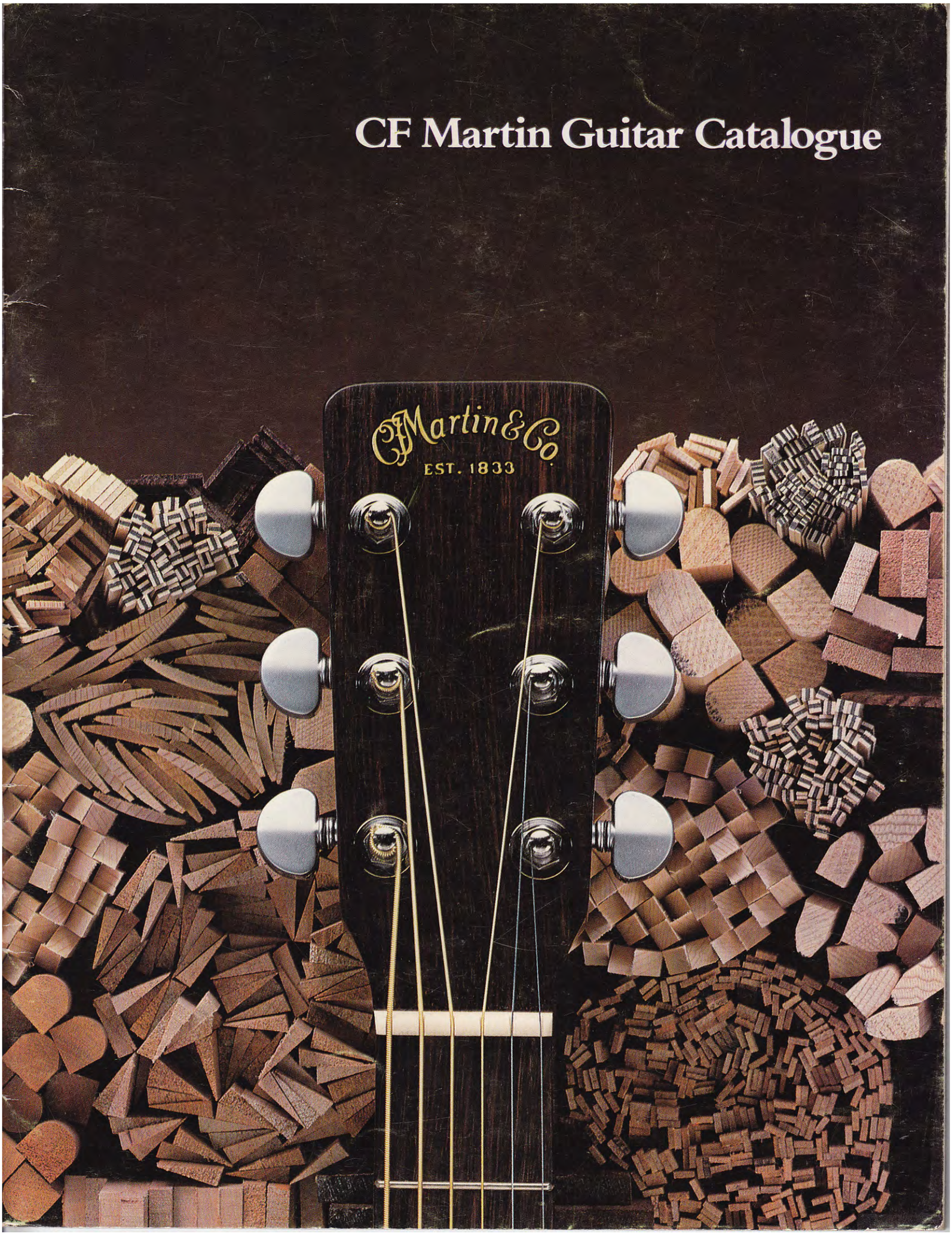
CF Martin Guitar Catalogue



"**Martin Guitars** are widely known in a general way. It is the purpose of this catalogue to explain their distinctive features and to describe the styles offered for sale.

The first use of the guitar is to accompany the voice; this calls for a delicate and responsive tone. The next is to accompany other instruments; here the sympathetic quality is needed and in addition a capacity for forcing. For this purpose a large guitar is taken. Last and most trying of all, solo playing on the stage. The guitar is naturally a chamber instrument and cannot fill a hall in the same way that a piano does. To add strength to the tone and not take away quality is difficult; if the instrument is made large but not well proportioned, the treble notes lose; and its greatest charm is gone.

We gain delicacy of tone by using wood of the proper thickness. A common fault is to have it too thick. The top, or soundboard, in particular, must be thin, gauged with care and well smoothed on the inside. The braces on the top must be numerous but light. A few heavy ones give a short tone, not improving with age; the many small ones, nicely arched and finished, become a part of the soundboard in its vibrations and keep improving as the fibre of the wood settles in place. This mode of construction more than anything else has given our guitars their reputation for tone.

The TONE of a Martin instrument is the natural result of study and close attention to details on the part of the founder and his descendants for four generations."

Written in 1901 by Frank Henry Martin; still true

Historical Background

At the core of the CF Martin Organisation lies nearly a century and a half of evolution and refinement of the guitarmakers' art. C. F. Martin, Sr., was born in Markneukirchen, Saxony, in 1796. He learned the trade of guitarmaking there and in Vienna, emigrating to New York in 1833 where the first Martin guitars were made.

In 1839 he moved his business and family to Nazareth, Pennsylvania, but the guitars he made were still branded "C. F. Martin, New York." This was changed to "C. F. Martin & Co., New York," in 1867, when C. F. Martin, Jr. became a partner; that brand was used until Frank H. Martin, grandson of the founder, changed it in 1898 to "C. F. Martin & Co., Nazareth, Pa." Later, in 1921 the firm incorporated.

Mandolins, ukuleles and tiples were added with the demand for them—mandolins in 1895, ukuleles in 1917, and tiples in 1923. These new instruments, designed and built on Martin guitar principles, brought the company new prestige and wider distribution, as did our 12-string models in 1965.

The Martin family still owns and directs the business here, as it always has.

Christian Frederick Martin, Senior 1796-1873
Christian Frederick Martin, Junior 1825-1888
Frank Henry Martin 1866-1948
Christian Frederick Martin, III 1894
Herbert Keller Martin 1895-1927
Frank Herbert Martin 1933
Christian Frederick Martin, IV 1955

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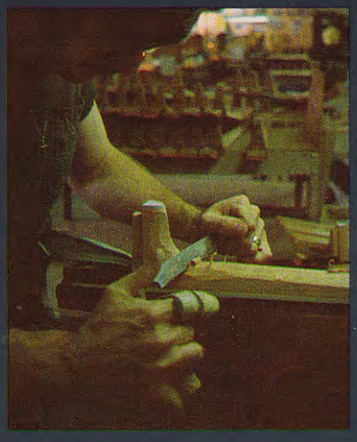

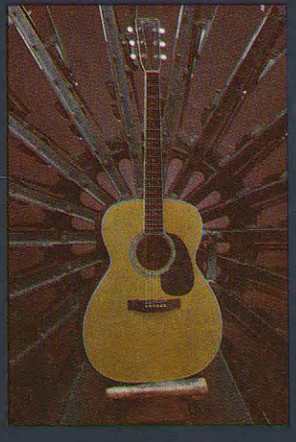

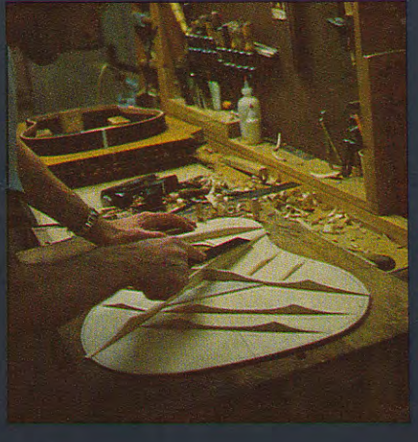

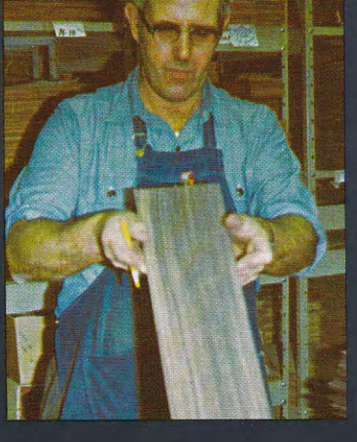

Selecting a Guitar

Upon first examination, nearly all guitars look alike, and choosing an instrument can be bewildering to the uninitiated. The parts and pieces are essentially the same on all; the difference seems outwardly to be more in price than anything else. But an experienced musician has only to strum a few chords on a fine instrument to be able to distinguish it from a lesser product. To his trained hands and ears exceptional craftsmanship becomes obvious in true, balanced resonance of tone and in fluid ease of playing. Tone and playability—the things that matter.

Of course, not everyone can so readily discriminate among the many instruments available. For those who have never played a guitar, the terms "tone" and "playability" are elusive and serve more to confuse than clarify. Fortunately, the design features and choice of materials that make up an instrument combine with craftsmanship in its construction to determine both tone and playability.

TONE The body of the guitar gives it its tone. The top, or sounding board, is best made of spruce. Over the years a high-quality spruce sounding board will improve as the fibers of the wood settle. The grain of the top should be close, straight and vertical in cross-section at the soundhole.

The sides and back should produce a vibrant and resonant tone chamber. While a variety of woods and even some laminates and synthetics can be used, the most effective materials are rosewood or mahogany. Naturally, careful selection and matching of the grain of the woods used largely determines the beauty of the instrument. The interior bracing in the body of the guitar is important in determining tone, and should be light, carefully finished, accurately fitted and cleanly glued. Wood cannot be worked as exactly as many other materials. Each brace, each back, side or top has individual characteristics and can contribute to fine musical tone only through the judgment of master craftsmen.

The finish of a guitar protects and preserves the wood, but also affects tone. Proper finishing will leave the wood free to vibrate. Multiple light coats of high-grade lacquer, interspersed with hand-rubbings develop a thin, smooth surface that does not detract from the tone of the instrument. If clear lacquer is used, the natural beauty of the wood is enhanced.

PLAYABILITY To the same extent that tone is a function of the body of a guitar, playability is primarily a function of the neck.

For ease of playing, the strings should be as close to the frets as possible without touching, but not so close as to cause a string to buzz when fretted and played. To facilitate this close "action" a straight neck is essential. Since woods warp easily when exposed to changes in or extremes of temperature and humidity, most good guitar necks are steel-reinforced. Some are adjustable, and some are fitted to closer tolerances and need no adjustment. These requiring no adjustment do not show.

The neck must be strong and may be of solid wood or laminated. Mahogany is an excellent wood that beautifully complements both mahogany and rosewood in the bodies of guitars. However, cedar or maple also may be used.

The fingerboard and frets receive more wear than any other part of the guitar and must be durable. For this reason rosewood or ebony is essential as fingerboard material. The frets must be strong, but not so strong that they will wear out strings prematurely. Nickel-silver frets are the best choice, being at once durable and yet softer than the strings of the guitar. The frets should fit flush against the fingerboard and be smoothly rounded for ease of playing.

High quality, precise tuning machines are an enormous comfort for changing strings or tuning. Preferably, they should be of friction-free steel and brass parts that turn easily and hold well.

There is no substitute for high standards in the art of making a fine instrument. Woods must be carefully selected, patiently seasoned and expertly worked. The inside of the body should be as clean and free of excess glue as the outside. Inlay lines should be sharp and smooth. Finishing materials must be of highest quality with no short-cuts used in their application. Only with total attention to detail in craftsmanship can design and materials lead to excellence in tone and playability.

Each of these factors should be considered in selecting a guitar. We ask you to compare our instruments with any others before making your choice. At Martin we make our guitars slowly and with painstaking care. It is this care and over 144 years of experience that have given the Martin guitar its reputation for excellence.

C.F. Martin & Co
EST. 1833

M-38

GRAND AUDITORIUM

The M-38 is a flat-top version of the Martin "F" style carved-top guitar manufactured between 1935 and 1942. An important characteristic of the M style Grand Auditorium body is the acoustic properties that make it ideal for sound system and recording studio use.

The sides and traditional two-piece back are made of solid rosewood. A light stain adds character to the solid spruce top which is supported by braces scalloped in the pre-war style. The soundhole rosette is hand inlaid with abalone pearl and the body finish is polished lacquer.

Body bindings are white with black and white inlay around the top, sides and back. An unusual feature is a connecting link of binding and inlay adjacent to the heel of the neck. (See detail, page 29).

The slim mahogany neck joins the body at the 14th fret and features chrome plated, enclosed gear tuning machines. The headstock and fingerboard are bound in white with black and white trim. Unique to this model is the combination of an ebony fingerboard and rosewood bridge.

A very special guitar.

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D-18

DREADNOUGHT

A selected spruce top is combined with the acclaimed Dreadnought body of quarter-sawn mahogany. The slim neck, also of genuine mahogany, is reinforced with a steel bar. Pearl position markers are on the rosewood fingerboard. Individually-enclosed, permanently sealed tuning machines tune precisely. Dark binding protects the body, and black and white lines are inlaid around the soundhole. Finished in polished lacquer.

D-19

DREADNOUGHT

We offer the D-19 Dreadnought in response to many requests for a deluxe guitar with mahogany back and sides.

The solid spruce top has a D-28 type soundhole rosette and is stained by hand to a rich mahogany shade. Mahogany is used for the slender 14-fret neck with a rosewood fingerboard to match the rosewood bridge.

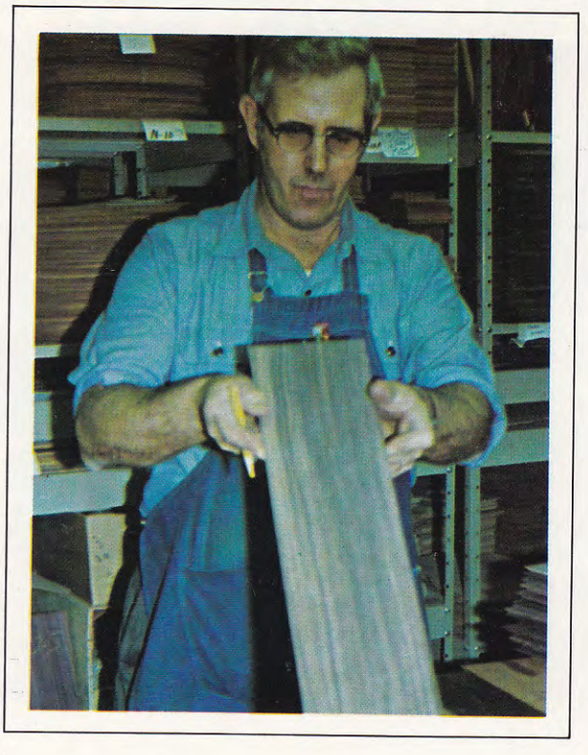
The body is bound in black with black and white inlays around the outer edges of the top and back. The bridge pins and end pin are black with a white dot.

An exceptional instrument for those who favor the mahogany guitar.

D·28

DREADNOUGHT

This is the famous Martin "Dreadnought," which so many professionals choose for its powerful tone. The body, extra-wide and deep, producing a much stronger bass and clearer treble, is from the industry's finest selection of rosewood. The spruce used for the top is carefully chosen by our most experienced craftsmen. The bracing is all hand-shaped, as is the neck, which is carved from a solid piece of genuine mahogany and reinforced with a steel bar. The fingerboard and bridge are of ebony, for beauty and dignity. The soundhole is trimmed with black and white purfling and the back is joined with fine marquetry. The fingerboard inlays are pearl; and friction-free, sealed and permanently lubricated tuning machines secure the strings. This beautiful and highly-sought guitar, edged in gleaming white binding, is polished to a high gloss. From the rosewood-faced Martin peg head to the inlay piece in the lower bout, this guitar is a work of experience and excellence.



D·35

DREADNOUGHT

Identical in size and shape to the famous D-28 "Dreadnought" described above, this superb instrument features a three-piece rosewood back joined with distinctive black and white inlay, a well-rounded fingerboard of ebony trimmed in white, and a body bound and inlaid with extra white and black trim providing beauty as well as protection. Highly polished to a mirror-like lacquer finish. Costlier and more distinctive.
(See back detail, page 29)

C.F. MARTIN
C.F. MARTIN

D·41 DREADNOUGHT

The famous Martin Dreadnought design, with the extra ornamentation desired by many professionals. This fine guitar has fancy abalone pearl bordering the top and soundhole, large abalone pearl fingerboard position markers, with "C. F. Martin" inlaid in white mother-of-pearl on the head with gold-plated tuning machines.

The body is of selected rosewood, and the back is joined with multi-colored marquetry. The top is made from spruce chosen for beauty and closeness of grain. The neck is genuine mahogany, and the fingerboard and bridge are high-quality ebony. The D-41 has the distinctive Martin Dreadnought tone: deep, clear and resonant.

D·45 DREADNOUGHT

The D-45, first produced in 1933, was discontinued in 1942 because of war restrictions on materials. In 1968, by popular demand, it returned to its position at the top of the Martin line.

Carefully constructed in the old-world Martin tradition by our most skilled craftsmen, the D-45 features abalone pearl inlay hand fitted into top, sides, back and rosette. The hand-shaped reinforced mahogany neck is bound in white and accentuated by large distinctive abalone pearl fingerboard inlays. "C. F. Martin" is also inlaid into the headstock in abalone pearl.

The spruce top is carefully chosen for close grain, and is supported by braces hand-carved to achieve the famous Martin D-45 tone. The sides and back are of selected rosewood. The back is joined with multi-colored marquetry. The finest ebony is used for the fingerboard and bridge. Each bridge pin is inlaid with pearl and the strings are secured by gold-plated tuning machines.

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D12·18

12-STRING DREADNOUGHT

The D12-18 neck joins the body at the 14th fret and includes a solid headstock with chrome, enclosed gear tuning machines. The fingerboard and bridge are rosewood; the neck, back and sides are solid mahogany.

Finished in polished lacquer, the body is bound in black with a black and white inlay around the outer edge of the solid spruce top.

Designed as a twelve-string companion model to the D-18 Dreadnought.

D12·28

12-STRING DREADNOUGHT

The D12-28 features a 14-fret neck and a solid headstock on a D-28 style body. The top is made of the finest spruce, and the sides and back are genuine rosewood. Ebony is used for the fingerboard and bridge, and the precision machines assure ease of tuning. Bound in white, it has features and appointments similar to our D-28 guitar.
Polished lacquer finish.

D12·35

12-STRING DREADNOUGHT

This fine instrument is built along D-35 lines, featuring sides and a three-piece back of select rosewood attractively delineated by black and white inlay. The neck, of genuine mahogany, is hand-shaped for ease of action. The fine spruce top, chosen for its close-grain qualities as well as its beauty, is finished in natural color to a mirror-like gloss. Body edges are bound with black and white trimming; the soundhole is inlaid with close black and white rings. Precision-made, multiple-unit tuning machines are included. The overall tone is distinctive and Martin in quality. (See back detail, page 29)

000·18

AUDITORIUM

This model has excellent resonance with a deep bass and bright treble. The spruce top, of natural color, is joined with a body of quarter-sawn mahogany. The fingerboard and bridge are of selected rosewood. Precision-made tuning machines tune easily and hold well. The hand-shaped neck is reinforced with a steel bar. Dark protective edging and the black and white rings inlaid around the soundhole add to the instrument's appearance. Polished lacquer finish.

000·28

AUDITORIUM

Utilizing a superb body of select rosewood bound in white and inlaid with black and white lines, joined with a fine, vertical-grain spruce top carefully chosen for high resonance characteristics, this Martin guitar provides a very clear and balanced tone. The fingerboard and bridge are both of ebony. The hand-shaped neck, of genuine mahogany, is reinforced with a steel bar for greater strength. The back is joined by fine marquetry. High quality chrome-plated tuning machines and the carefully aligned and spaced frets of nickel-silver add to this Martin guitar's quality. Polished lacquer finish.

00·21

GRAND CONCERT

Built on the original nineteenth century "New York" patterns, this guitar is perhaps one of our most widely-praised instruments. The body is of select rosewood, and it is combined with a close-grain spruce top. The hand-shaped 12-fret neck is designed for ease of action (it measures a full 1⅞" at the nut), and has a rosewood fingerboard. The pin-style bridge is also of rosewood. Black and white rings are inlaid around the soundhole, and the rosewood back is joined with attractive marquetry. Precision-made, side-mounted tuning machines tune easily, hold the bronze strings securely. Polished lacquer finish.

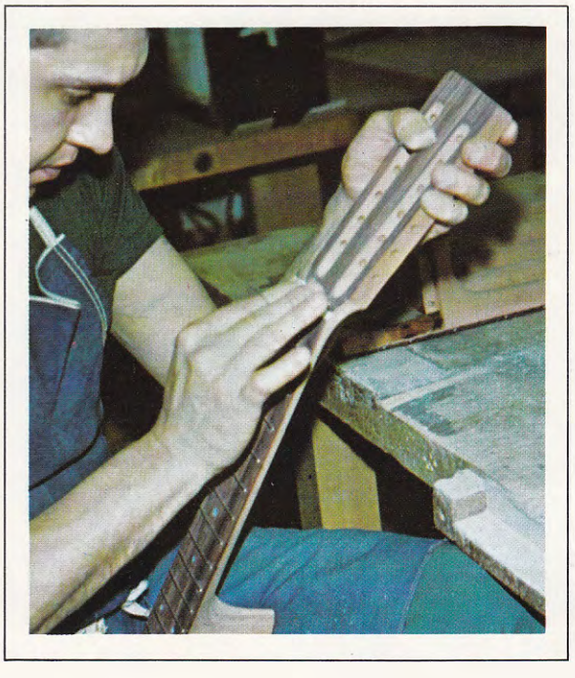
00·45

GRAND CONCERT

The 00-45 is the senior member of the Martin "45" series, having been made as early as 1902, and introduced officially in 1904. Ideal for folk group and solo performances.

Constructed from our finest selection of materials, the 00-45 features abalone pearl bordering of all body surfaces with decorative abalone inlays in the fingerboard and "C. F. Martin" inlaid in abalone pearl in the headstock, all in the same style as the D-45.

The top of finest spruce is carefully fitted to sides and back of selected rosewood. Ebony is used on the fingerboard and bridge. The two-piece back is joined with multi-colored marquetry. Pearl inlaid bridge pins and end pin are included. Polished to a high gloss.



0-16NY

FOLK

This authentic "New York Martin" model with a body of quarter-sawn mahogany, is joined with a resonant spruce top which is bound and inlaid with dark trimming. The pin-style bridge and fingerboard are of selected rosewood and the wide 12-fret neck is shaped of genuine mahogany and reinforced with a steel bar to ensure its trueness. The slotted peg head is in the Classic tradition. Standard features include folk-type compound strings and semi-gloss lacquer finish in natural color.

0-18T

TENOR

This four-string tenor guitar will be particularly useful to those who play the tenor banjo, for it provides much of the guitar's tone with banjo tuning. Its specifications include a fine spruce top with back, sides and neck of genuine mahogany, precision-made, individual tuning machines and a regular 23 inch scale for A-D-G-C tenor guitar tuning. The polished lacquer finish ensures protection and enhances appearance.

5-18

THREE-QUARTER SIZE

This three-quarter size guitar features a dark-finished mahogany body with a natural color spruce top. The mahogany neck, rosewood fingerboard, black and white top inlay and soundhole inlay, the pearl position dots, precision tuning machines and a polished lacquer finish are standard features also. The neck joins the body at the 12th fret and measures 1⅝" at the nut.

FRAGILE

00·18C

CLASSIC

Fan bracing, genuine mahogany, and fine, close-grain spruce make this Classic guitar resonant and responsive. Top and back are bound in dark plastic, and the bridge and fingerboard are of rosewood. The hand-shaped neck provides ease of action, and is reinforced for durability. Nickel-plated tuning machines secure high-quality strings. Polished lacquer finish adds a clear, mirror-like gloss.

N·20

CLASSIC

The neck is the new "flat oval" style to facilitate left-hand technique. The 12.8 liter body is fitted with a soundboard making use of the latest research in its unique bracing system. The matched rosewood back and sides, ebony fingerboard and bridge and the mosaic soundhole rosette are standard features. Specifications include a scale length of 26.44" and a fingerboard width of 2⅛" at the nut. Polished lacquer finish.

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T·18

TIPLE

The back and sides of this tiple are of quarter-sawn mahogany joined with a select spruce top. The hand-shaped mahogany neck ensures playing ease. Matching bridge and fingerboard of rosewood add beauty to the instrument's appearance. The soundhole is inlaid with black and white rings; the fingerboard position markers are mother-of-pearl. Finished in polished lacquer.

T·28

TIPLE

Select rosewood and a superb top of natural spruce provide high resonating characteristics; the ebony fingerboard and bridge blend durability with beauty. The carved neck, of genuine mahogany, has low, carefully-aligned and spaced frets of nickel-silver for ease of action. The white plastic binding protects the body, and the rosewood back features selected marquetry. Precision-made tuning machines of the multiple-unit type and polished lacquer finish are standard features. A truly fine tiple, with excellent tone.

A

MANDOLIN

This fine mandolin features a body of quarter-sawn mahogany and a resonant spruce top. The tailpiece and multiple-unit enclosed tuning machines are nickel-plated for beauty and durability. The neck is shaped of genuine mahogany, and both the bridge and fingerboard are of selected rosewood. The body is protected by strong, attractive binding, and the soundhole is inlaid with black and white bordering. Natural mahogany finish, semi-gloss lacquer.

O SOPRANO UKULELE

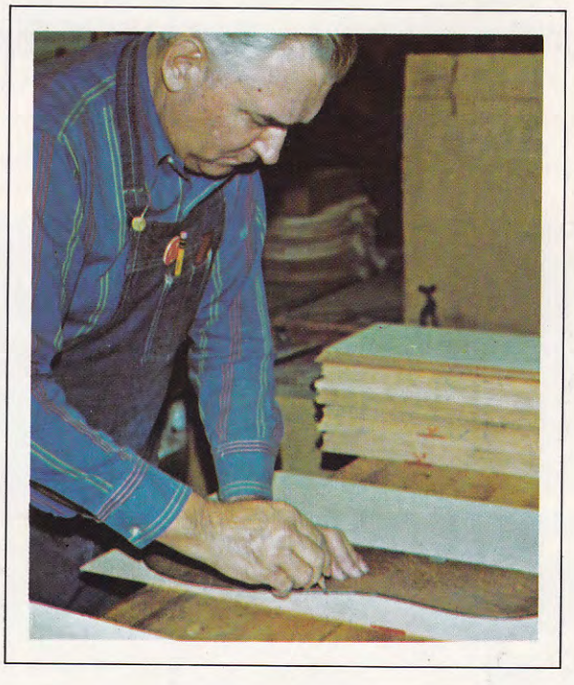
The O style ukulele features a genuine mahogany body and neck, with an ebony nut and bridge saddle and a fingerboard of rosewood. Black pegs hold the strings, and black and white rings are inlaid around the soundhole. The flat lacquer finish is in natural color.

3 SOPRANO UKULELE

With a body of quarter-sawn mahogany, bound in white with a black and white inlay, and a shaped neck, also of genuine mahogany, this ukulele provides very fine tone. It features an extended fingerboard of ebony containing 17 frets and marked with white position dots. The strings are held by high-quality patent pegs. Finished in a dark mahogany color.

1·T TENOR UKULELE

Featuring 20 frets (14 clear of the body) on a rosewood fingerboard, hand-shaped neck of genuine mahogany providing easy extended action, and a selected rosewood pin-style bridge. Positions indicated by white side markings and dots on the face of the fingerboard. Dark, satin-finished body bound in appropriate trimming, with black and white lines inlaid around the soundhole. Fine, soft tone.



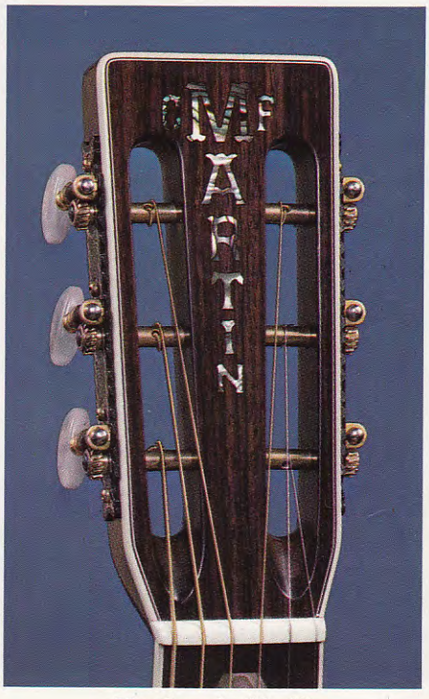
51 BARITONE UKULELE

This Baritone model is a larger ukulele with a longer scale (14 frets clear), utilizing quarter-sawn mahogany for the body and a hand-shaped neck. Select rosewood is used in the bridge and fingerboard. The Baritone is strung to D-G-B-E tuning, guitar pitch. Its clear resonance and beauty result from the fine workmanship, choice materials, and careful satin finishing it receives.

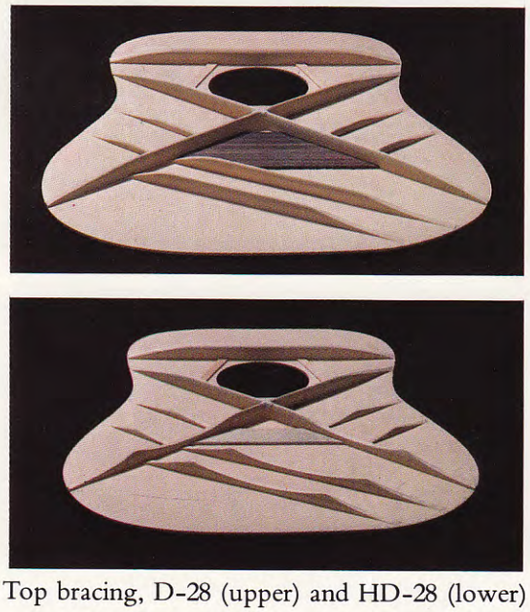
Martin Instrument Features

Shaded top, available at extra cost
(D-41 pictured)

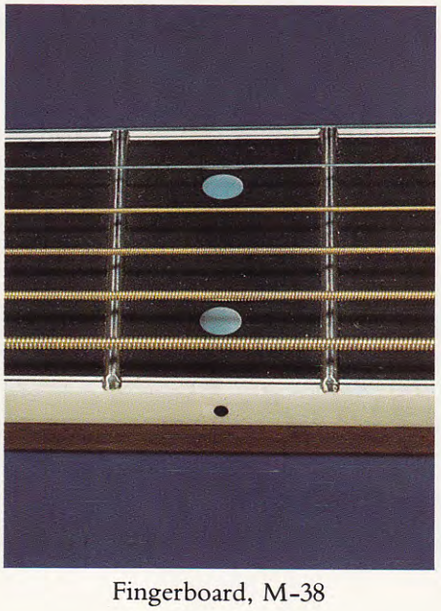
Headstock, D-45



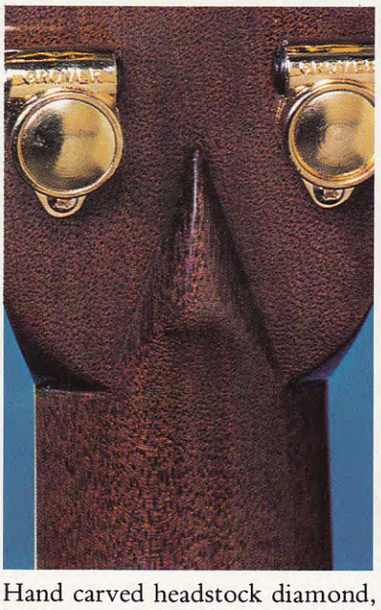
Headstock, 00-45



Top bracing, D-28 (upper) and HD-28 (lower)

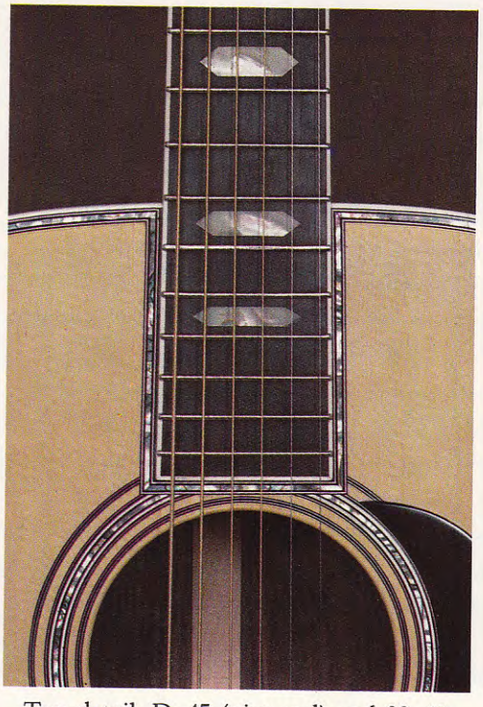


Fingerboard, M-38

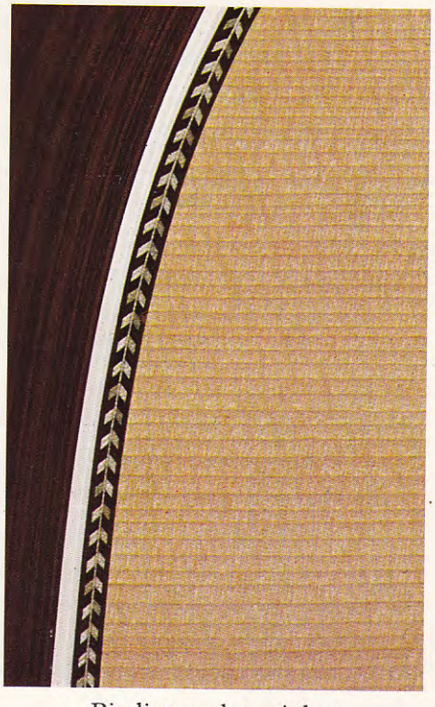


Hand carved headstock diamond,
featured on styles 28, 38, 41 and 45

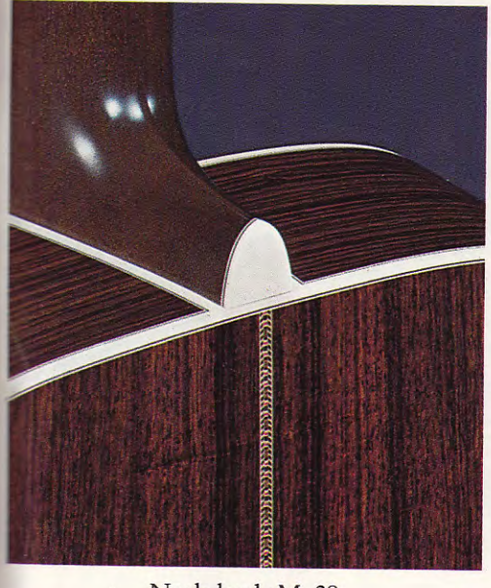
Three-piece back, featured on
D-35 (pictured) and D12-35



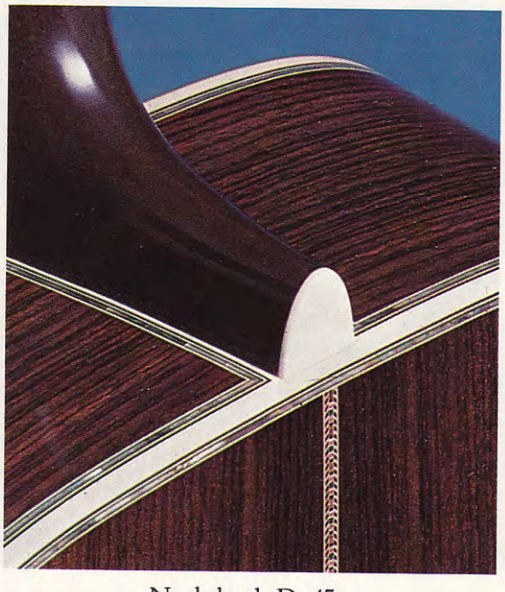
Top detail, D-45 (pictured) and 00-45



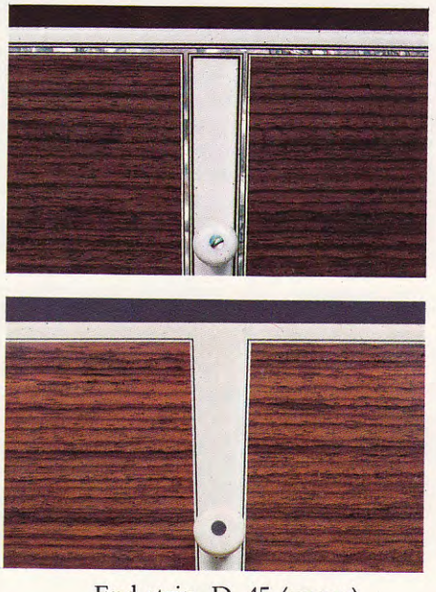
Binding and top inlay,
HD-28 "Herringbone"



Neck heel, M-38



Neck heel, D-45



End strip, D-45 (upper)
and M-38 (lower)

Martin Instrument Specifications

	6 STRING DREADNOUGHT GUITAR							6 STRING GUITAR					
	D-18	D-19	D-28	HD-28	D-35	D-41	D-45	5-18	0-16 NY	00-21	00-45	000-18	000-28
Top	Spruce	Spruce	Spruce	Spruce	Spruce	Spruce	Spruce	Spruce	Spruce	Spruce	Spruce	Spruce	Spruce
Back	Mahogany	Mahogany	Rosewood	Rosewood	3 Piece Rosewood	Rosewood	Rosewood	Mahogany	Mahogany	Rosewood	Rosewood	Mahogany	Rosewood
Sides	Mahogany	Mahogany	Rosewood	Rosewood	Rosewood	Rosewood	Rosewood	Mahogany	Mahogany	Rosewood	Rosewood	Mahogany	Rosewood
Neck	Mahogany	Mahogany	Mahogany	Mahogany	Mahogany	Mahogany	Mahogany	Mahogany	Mahogany	Mahogany	Mahogany	Mahogany	Mahogany
Fingerboard	Rosewood	Rosewood	Ebony	Ebony	Ebony	Ebony	Ebony	Rosewood	Rosewood	Rosewood	Ebony	Rosewood	Ebony
Bridge	Rosewood	Rosewood	Ebony	Ebony	Ebony	Ebony	Ebony	Rosewood	Rosewood	Rosewood	Ebony	Rosewood	Ebony
Finish	Stain Gloss	Stain Gloss	Natural Gloss	Natural Gloss	Natural Gloss	Natural Gloss	Natural Gloss	Stain Gloss	Natural Satin	Natural Gloss	Natural Gloss	Stain Gloss	Natural Gloss
Binding	Black	Black	White	White	White	White	White	Black	Black	Black	White	Black	White
Bridge Pins	Black	Black w/white dot	White w/black dot	White w/black dot	White w/black dot	White w/pearl dot	White w/pearl dot	Black	Black	Black w/white dot	White w/pearl dot	Black	White w/black dot
End Pin	Black	Black w/white dot	White w/black dot	White w/black dot	White w/black dot	White w/pearl dot	White w/pearl dot	Black	Black	Black w/white dot	White w/pearl dot	Black	White w/black dot
End Strip	Black	Black	White	White	White	White	White	Black	Black	Black	White	Black	White
No. Frets Clear	14	14	14	14	14	14	14	12	12	12	12	14	14
No. Frets Total	20	20	20	20	20	20	20	18	19	19	19	20	20
Total Length	40¼" 1022.4 mm	40¼" 1022.4 mm	40¼" 1022.4 mm	40¼" 1022.4 mm	40¼" 1022.4 mm	40¼" 1022.4 mm	40¼" 1022.4 mm	33" 838.2 mm	37¾" 958.9 mm	37¾" 958.9 mm	37¾" 958.9 mm	39⅜" 1000.1 mm	39⅜" 1000.1 mm
Body Length	20" 508 mm	20" 508 mm	20" 508 mm	20" 508 mm	20" 508 mm	20" 508 mm	20" 508 mm	16" 406.4 mm	19⅛" 485.8 mm	19⅝" 498.5 mm	19⅝" 498.5 mm	19⅜" 492.1 mm	19⅜" 492.1 mm
Body Width	15⅝" 396.9 mm	15⅝" 396.9 mm	15⅝" 396.9 mm	15⅝" 396.9 mm	15⅝" 396.9 mm	15⅝" 396.9 mm	15⅝" 396.9 mm	11¼" 285.8 mm	13½" 342.9 mm	14⅛" 358.8 mm	14⅛" 358.8 mm	15" 381 mm	15" 381 mm
Body Depth	4⅞" 123.8 mm	4⅞" 123.8 mm	4⅞" 123.8 mm	4⅞" 123.8 mm	4⅞" 123.8 mm	4⅞" 123.8 mm	4⅞" 123.8 mm	3⅞" 98.4 mm	4 3/16" 106.4 mm	4 1/16" 103.2 mm	4 1/16" 103.2 mm	4⅛" 104.8 mm	4⅛" 104.8 mm
Neck Width at Nut	1 11/16" 42.9 mm	1 11/16" 42.9 mm	1 11/16" 42.9 mm	1 11/16" 42.9 mm	1 11/16" 42.9 mm	1 11/16" 42.9 mm	1 11/16" 42.9 mm	1⅝" 41.3 mm	1⅞" 47.6 mm	1⅞" 47.6 mm	1⅞" 47.6 mm	1 11/16" 42.9 mm	1 11/16" 42.9 mm
Scale	25.4" 645.2 mm	25.4" 645.2 mm	25.4" 645.2 mm	25.4" 645.2 mm	25.4" 645.2 mm	25.4" 645.2 mm	25.4" 645.2 mm	21.35" 542.3 mm	24.9" 632.5 mm	24.9" 632.5 mm	25.4" 645.2 mm	24.9" 632.5 mm	24.9" 632.5 mm
Tuning Machines	Chrome Enclosed	Chrome Enclosed	Chrome Enclosed	Chrome Enclosed	Chrome Enclosed	Gold Enclosed	Gold Enclosed	Nickel Open	Nickel Open	Nickel Open	Brass Open	Chrome Enclosed	Chrome Enclosed
Strings	Med. Bronze M-1200	Med. Bronze M-1200	Med. Bronze M-1200	Med. Bronze M-1200	Med. Bronze M-1200	Med. Bronze M-1200	Med. Bronze M-1200	Med. Bronze M-1200	Silk and Steel M-1400	Med. Bronze M-1200	Med. Bronze M-1200	Med. Bronze M-1200	Med. Bronze M-1200
Case	640 Included	640 Included	640 Included	640 Included	640 Included	640 Included	640 Included	405 Optional	610 Included	620 Included	620 Included	630 Included	630 Included

	12 STRING GUITAR			CLASSIC GUITAR		TENOR GUITAR	TIPLE		MAN-DOLIN	UKULELE			
M-38	D12-18	D12-28	D12-35	00-18C	N-20	0-18T	T-18	T-28	A	0	3	1-T	51
Spruce	Spruce	Spruce	Spruce	Spruce	Spruce	Spruce	Spruce	Spruce	Spruce	Mahogany	Mahogany	Mahogany	Mahogany
Rosewood	Mahogany	Rosewood	3 Piece Rosewood	Mahogany	Rosewood	Mahogany	Mahogany	Rosewood	Mahogany	Mahogany	Mahogany	Mahogany	Mahogany
Rosewood	Mahogany	Rosewood	Rosewood	Mahogany	Rosewood	Mahogany	Mahogany	Rosewood	Mahogany	Mahogany	Mahogany	Mahogany	Mahogany
Mahogany	Mahogany	Mahogany	Mahogany	Mahogany	Mahogany	Mahogany	Mahogany	Mahogany	Mahogany	Mahogany	Mahogany	Mahogany	Mahogany
Ebony	Rosewood	Ebony	Ebony	Rosewood	Ebony	Rosewood	Rosewood	Ebony	Rosewood	Rosewood	Ebony	Rosewood	Rosewood
Rosewood	Rosewood	Ebony	Ebony	Rosewood	Ebony	Rosewood	Rosewood	Ebony	Rosewood	Mahogany	Mahogany	Rosewood	Rosewood
Natural Gloss	Stain Gloss	Natural Gloss	Natural Gloss	Stain Gloss	Natural Gloss	Stain Gloss	Stain Gloss	Natural Gloss	Natural Satin	Natural Satin	Stain Satin	Stain Satin	Stain Satin
White	Black	White	White	Black	Black	Black	Black	White	Black	None	White	Black	Black
White w/black dot	Black	White w/black dot	White w/black dot	None	None	Black	None	None	None	None	None	Black	White
White w/black dot	Black	White w/black dot	White w/black dot	Black	None	Black	Black	White w/black dot	None	None	None	None	None
White	Black	White	White	Black	Wood white, black, white	Black	Black	White	Thin black wood	Thin black wood	Thin black wood	Thin black wood	Thin black wood
14	14	14	12	12	12	14	12	12	10	12	12	14	14
20	20	20	19	19	19	20	18	18	20	12	17	20	20
40⅞" 1038.2 mm	41¾" 1060.5 mm	41¾" 1060.5 mm	41¾" 1060.5 mm	39½" 1003.3 mm	38½" 977.9 mm	35½" 901.7 mm	27¼" 692.2 mm	27¼" 692.2 mm	23¾" 603.3 mm	21" 533.4 mm	21" 533.4 mm	26¼" 666.8 mm	30 11/16" 779.5 mm
20⅛" 511.2 mm	20" 508 mm	20" 508 mm	21" 533.4 mm	19⅝" 498.5 mm	19⅛" 485.8 mm	17 3/16" 436.6 mm	12 1/16" 306.4 mm	12 1/16" 306.4 mm	12⅛" 307.8 mm	9 7/16" 239.7 mm	9 7/16" 239.7 mm	12 1/16" 306.4 mm	14" 355.6 mm
16" 406.4 mm	15⅝" 396.9 mm	15⅝" 396.9 mm	15⅝" 396.9 mm	14⅛" 358.8 mm	14 7/16" 366.7 mm	13½" 342.9 mm	8 15/16" 227 mm	8 15/16" 227 mm	9½" 241.3 mm	6⅜" 161.9 mm	6⅜" 161.9 mm	8 15/16" 227 mm	10" 254 mm
4⅛" 104.8 mm	4⅞" 123.8 mm	4⅞" 123.8 mm	4¾" 120.7 mm	4 1/16" 103.2 mm	4⅛" 104.8 mm	4" 101.6 mm	3 9/16" 90.5 mm	3 9/16" 90.5 mm	2⅝" 66.7 mm	2 5/16" 58.7 mm	2 5/16" 58.7 mm	2 15/16" 74.6 mm	3⅜" 85.7 mm
1 11/16" 42.9 mm	1⅞" 47.6 mm	1⅞" 47.6 mm	1⅞" 47.6 mm	2⅛" 54 mm	2⅛" 54 mm	1¼" 31.8 mm	1½" 38.1 mm	1½" 38.1 mm	1 3/16" 30.2 mm	1 13/32" 35.7 mm	1 13/32" 35.7 mm	1 11/32" 34.1 mm	1⅜" 34.9 mm
25.4" 645.2 mm	24.9" 632.5 mm	24.9" 632.5 mm	24.9" 632.5 mm	26.44" 671.6 mm	26.44" 671.6 mm	23" 584.2 mm	17" 431.8 mm	17" 431.8 mm	13" 330.2 mm	13.6" 345.4 mm	13.6" 345.4 mm	17" 431.8 mm	20.12" 511 mm
Chrome Enclosed	Chrome Enclosed	Chrome Enclosed	Brass Open	Nickel Open	Brass Open	Nickel Open	Nickel Open	Nickel Open	Nickel Enclosed	Black Friction	Black Friction	Black Friction	Black Friction
Med. Bronze M-1200	Light Bronze M-1600	Light Bronze M-1600	Light Bronze M-1600	Nylon M-1500	Nylon M-1500	Bronze M-300	Bronze M-650	Bronze M-650	Bronze M-400	Nylon M-600	Nylon M-600	Nylon M-620	Nylon M-630
650 Included	640 Included	640 Included	640 Included	620 Included	620 Included	409 Optional	415 Optional	415 Optional	425 Optional	412 Optional	412 Optional	414 Optional	416 Optional

Specifications subject to change without notice.

Limited Warranty

THE WARRANTY ON A MARTIN INSTRUMENT IS LIMITED TO ONE YEAR EFFECTIVE WITH SERIAL # 406501.

WORKMANSHIP. THE WARRANTY DOES NOT COVER NORMAL WEAR AND TEAR OR ACCIDENTAL DAMAGE AND IS NOT TRANSFERABLE TO SUBSEQUENT OWNERS. RETURN OF WARRANTY REGISTRATION IS A CONDITION PRECEDENT TO WARRANTY COVERAGE. INCIDENTAL AND CONSEQUENTIAL DAMAGES ARE EXCLUDED FROM THIS WARRANTY AND WE ASSUME NO LIABILITY OTHER THAN FOR THE ACTUAL REPAIR OF THE INSTRUMENT. ALL WARRANTIES, EXPRESSED OR IMPLIED, EXPIRE WITH THE TRANSFER OF OWNERSHIP FROM THE ORIGINAL OWNER. SOME STATES DO NOT ALLOW LIMITATIONS ON HOW LONG AN IMPLIED WARRANTY LASTS, OR THE EXCLUSION OR LIMITATION OF INCIDENTAL OR CONSEQUENTIAL DAMAGES, SO THAT THE ABOVE LIMITATION MAY NOT APPLY TO YOU.

All *"C.F. MARTIN"* instruments are warranted by The CF Martin Organisation, with main offices at 510 Sycamore Street, Nazareth, Pennsylvania 18064. Please address all questions concerning warranty service to our Consumer Relations Department, P.O. Box 329, Nazareth, Pennsylvania 18064.

The CF Martin Organisation is the grantor of this warranty and has the only authority to alter said warranty. Your warranty covers the structural parts of the instrument and is not affected by factory-installed accessories. Frets do wear out in normal use, and this is considered normal wear and tear. Tone is a subjective matter and is not warranted. In order to obtain warranty service, it is expected that the customer will have given the instrument proper care and consideration, and will not have made unauthorized repairs or modifications. Please see the booklet entitled *The Care and Feeding of Your Martin Guitar*. Damage from exposure to extremes of high or low humidity or to adverse hot or cold temperatures or from accessories (including synthetic straps) will not be considered under the warranty.

It is the policy of The CF Martin Organisation to repair an instrument or the various parts thereof, so that it will function properly, rather than to replace the instrument. Defects acknowledged by the warrantor to be covered under the warranty are corrected without charge. All shipping and insurance expenses will be borne by the purchaser.

In the event of a warranty problem, in order to take advantage of your coverage, notify us in writing or have your dealer do so on your behalf. A complete description of the problem should be included. We will forward shipping instructions, and the approximate time requirement for repairs. Questions about instruments in the possession of the factory for repair should be directed to our Repair Coordinator.

In some distant locations, warranty service centers are available for minor repairs. If such service is available in your area for the problem encountered, we will advise you accordingly. At that time our Consumer Relations Office will also issue a formal authorization form to the warranty service center. The warranty service centers may not wish to proceed until proper authorization is received. Work performed by unauthorized persons may void your warranty.

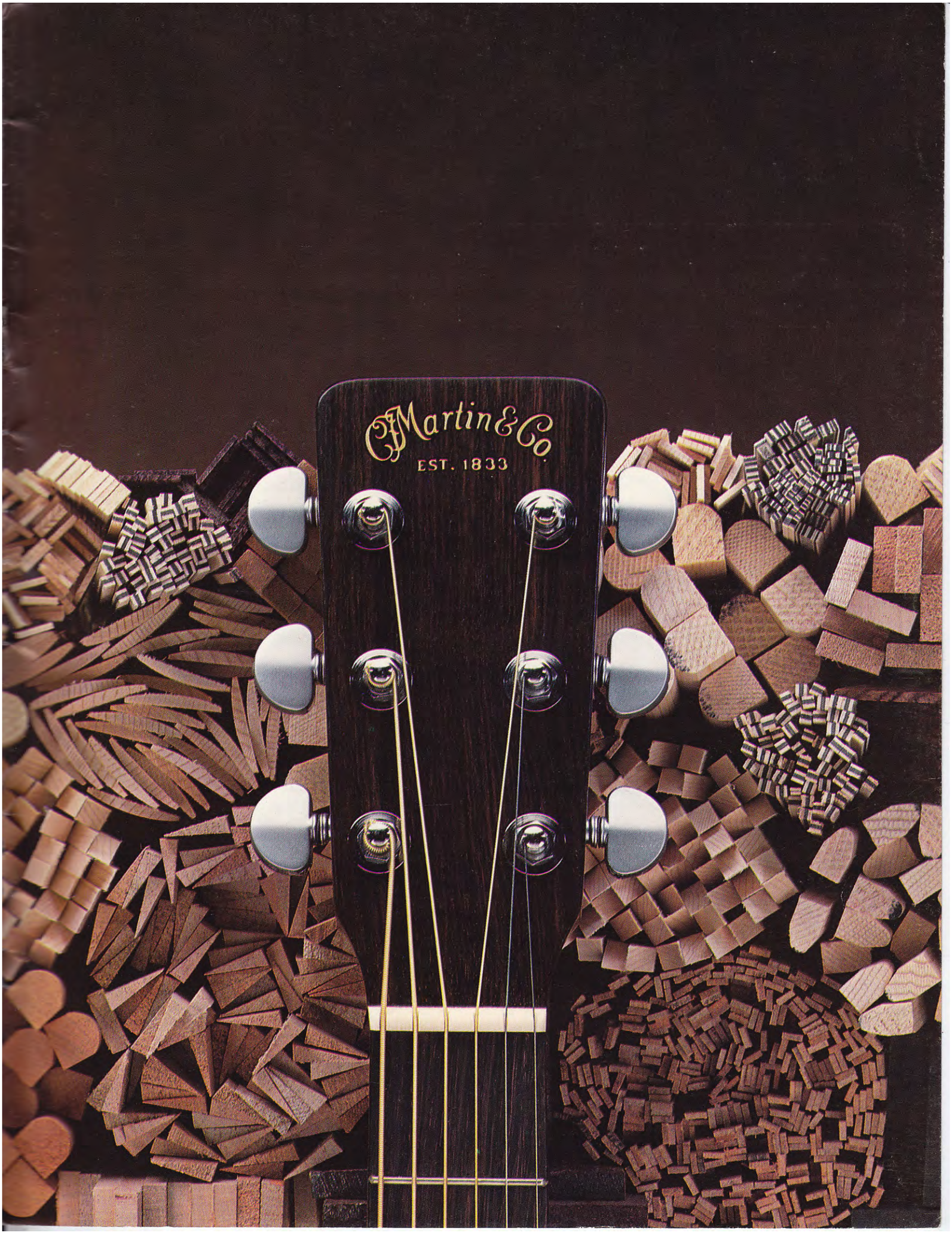
Subsequent to inspecting an instrument upon arrival, our Repair Department will advise you or your dealer of the approximate completion date. If non-warranty work is recommended, a quotation will be issued before any work is done. Such quotations should be considered immediately and our Repair Department advised of your wishes. Your prompt reply will allow us to proceed with all work at the earliest possible time. It is not necessary to purchase non-warranty work to avail yourself of warranty service.

Thin woods, lightly braced, are undeniably more apt to crack than are heavier types of construction, but they also produce the best tone. A cracked part, if not subjected to misuse or abuse, will be repaired so long as you have met all stipulations of the warranty.

In case of the unexpected loss by fire, theft, or damage of the instruments while in our hands, such loss shall not be a liability of the manufacturer in excess of replacement with a new instrument of the same or most similar available style. Excessive value (collector's value) insurance must be carried by the owner at his own expense. The same is true of shipping insurance since many carriers place limits on their liability.

This warranty gives you specific legal rights, and you may also have other rights which vary from state to state.

All Martin instruments are adjusted at our factory for use with the type of strings identified on the label accompanying the instrument. Because of the vast differences between string brands and types, optimum performance of our instruments cannot be guaranteed if strings other than those indicated (or equivalent) are used. See your authorized Martin dealer for proper replacements.


C.F. Martin & Co.
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